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Filthy Clean Advertisements: A Comparative Study of Shampoo Advertisements from 1954 and 2004

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Lustre-Creme
A SHAMPOO WITH LANOLIN
For Soft, Glea Glamoro Hair
Whether you prefer the TUBE or the JAR, you'll pre
HALO SHAMPOO
COLGATE
drene SHAMPOO
Wildr
QUID
Sha
Wildroot LIQUID CREAM Shampoo
Helene Curtis
creme shampoo
rich in emulsified lanolin
CREME SHAMPOO
Helene Curtis SHAMPOO WHIP
LUX
9 out of 10 Screen Stars use Lux Toilet Soap
Now...don't "Just Wash" your hair...
"Career Girl" finds a new career ...after becoming ~~a lovely~~ "LUSTRE-CREME" Girl

Abstract

In this study, national advertisements for shampoo products were compared from 1954 and 2004 through the utilization of Katherine Toland Frith's "Undressing the Ad" technique. This analysis procedure measures the underlying meaning of an advertisement through the dissection of the surface, intended, and cultural/ideological meaning. This study used 10 advertisements, five from each respective decade, to measure each advertisement's level of stereotyping toward females and gender stereotyping cultivation in general. The study revealed that the 1954 advertisements more directly projected gender stereotyping; however, the 2004 advertisements also contained the stereotypes on an indirect level. Additionally, the analysis uncovered the fact that the most common themes within the ads related to female body image, insecurity, and attractiveness to males. The 2004 advertisements affect the female viewer on a subconscious level and fit with the current stagnation in the female push for gender equality unlike in the post-1950s era. Similarly to the indirect, passive messages of 2004 advertisements, women appear to have moved their gender revolution to the backdrop and now less directly fight for their place in society. In further research, it is crucial to deeply analyze advertisements with the intent of finding these indirect gender stereotypes and cultural messages in order to fully understand advertising's effects on the social landscape.

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Female Figures in 1950s Advertising

In the 1950s, the female figure was symbolic of the household as well as the symbol of beauty in a male-driven society. This situation is similar to the positioning of women throughout time as "linguistic variants or, in the literal sense, nonentities" compared to the male gender used "in compounds such as 'manpower' and 'chairman' [which] reinforces the assumption that such persons are males" (Butler, Paisley 1980: 36). This positioning led to the prevalence of advertising that sought to capitalize on this trend of female subordination. By focusing on the physical insecurities and personal identity issues of females, 1950s beauty advertisements epitomized the role of advertising in both depicting and defining the role of the female. Butler and Paisley (1980) note "gender differences in function and status not only carry over from the real world to the advertisement world but may find their purest expression there" (Butler, Paisley 1980: 63). The main position of the female figure in 1950s advertising was at the mercy and guidance of the male in many facets of her everyday life both financially and personally.

Bryant (2002) claims that "fifties television ads also employed male presences both to construct and verify the domestic surreal" in order to guide the female in all aspects of her being (Bryant 2002: 21). Advertisements carefully depicted a relationship where "invisible men addressed aproned women in their kitchens, telling them to use Anacin, Gleem, or Quaker's Oats," which reflected the male-dominated minds of women even toward household goods to which they were the end users (Bryant 2002: 21).

This relationship between the male and the female manifests itself best, perhaps, in the form of consumer-packaged goods (CPG) advertisements. The essence of CPGs such as laundry detergent and dish soap fits with the idea of simple, everyday activities, which must be visualized within the inner workings of the consumer's most natural daily motions. In order to capture these natural, thoughtless motions, CPG companies often focus on the way the masses feel in terms of insecurity, emotion, and guilt since they are universal and influential. Scott Klein (2006), CEO of Information Resources Inc., a leading provider of CPG market research analysis, noted "there is no better barometer of social attitudes toward women than CPG advertising, specifically those for the most basic products like shampoo or soap" (Klein 2006). The result of CPG advertising is an image of the underlying human feelings of society as well as a perpetuation of submerged thoughts floating around the minds of consumers. Nordhielm (1999) writes "advertising mirrors culture and influences it" by the way in which it "capture[s] elements of popular culture and then redistribute[s] them to a broader, more mass audience who might not be exposed to them" (Lauerman 1999: 1). This process strengthens the extent to which consumers are aware of their various emotions toward areas such as romance and insecurity for physical inadequacies. Consequently, advertising promotes the sub-surface extremities of human emotion and uses its force to push the feelings of consumers over the edge. After tipping this range of thought over the edge, the consumer must seek a way to end his or her mental anguish to fulfill a desire for the unsatisfied need. The

CPG is then available as a carefully constructed symbol of satisfaction for this need, which has been promoted and nourished by the CPG's advertising efforts.

For instance, in a 1950s Halo Shampoo ad featured in various national magazines, the copy describes a woman known as Kitty who is shown degraded by her peers for her poorly managed hair. The ad depicts two women commenting on her hair: "Isn't it a pity about stringy-haired little Kitty?" Kitty is shown thinking: "even winning a song contest didn't make up for my gruesome looking hair. I realized then that a star must be easy to look at as well as to listen to!" ("Ad Access" 2006). After several of the Kitty campaign ads, the consumer's desire for a pleasant physical appearance is promoted and a sense of paranoia toward being the victim of ridicule is planted in the mind of the consumer.

National advertisers such as Halo Shampoo are forced to appeal to the masses and strong, overriding themes present in the minds of most consumers nationwide. However, retail advertisers, which tend to be more localized, generally focus on a less typical image of the female figure. For retail advertising versus national advertising the "primary dissimilarities to be noted are the differences in 1) territory covered; 2) relationship to customers; 3) reader interest; 4) response expected; [and] 5) use of price" (Edwards 1943: 26). These dissimilarities are especially present in the second factor, relationship to customers, which for the retailer is more certain. Edwards (1943) explains the unique problems that national advertisers face, unlike the retailer, who "can direct his advertising messages to relatively homogenous groups of people whose characteristics he is in a position to learn" (Edwards 1943: 27). This creates a

situation where “readers frequently look for the retailer’s advertising but the manufacturer’s advertising more often must look for readers” (Edwards 1943: 28).

As described by Edwards (1943), the unique position of national advertisers causes their advertising to center around generalizations of the female figure. This focus results in a continuation and perpetuation of emerging or well-rooted stereotypes of the female figure in society. Lauerman (1999) comments, “even while the men were off fighting World War II, Palmolive hawked its face soap back home with a red-lipped Kim Basinger type in a halter dress saying, ‘I pledge myself to guard every bit of Beauty that he cherished in me’” (Lauerman 1999: 1). National CPG advertisers in the 1950s and 1960s remained cognizant of any opportunity to capitalize on a universal theme and the emotion of females during this time period.

Despite the clear degradation of females by many 1950s advertisers based on contemporary standards, the fast-paced terror of World War II followed shortly by the onset of the Cold War were direct causes of such language toward females. During this era, the “high marriage and birth rates after World War II, appeared to intertwine naturally with ‘the feminine mystique’, the idea that woman’s place was in the home and nowhere else,” which translated to advertising’s encouragement of this stereotyping (Kaledin 1984: 17). However, at a time when the harshness of WWII had just ended, the quick beginning of the Cold War quickly stifled any encouragement or opportunity that women may have had to approach the workforce. The change of the female position back to visible

supporters of a male-dominated world highlighted the fact that females were never really outside of this cultural location. Cultural trends shifted back to "a world in which few competitive opportunities existed for women because the best jobs and training were given to war veterans" and again women found that "the family provided…a sense of importance" (Kaledin 1984: 17-18).

However, the true complexity of 1950s beauty advertisements lies in the fact that the female audience responded to images of other glamorous females expressing the position of beauty as her gift to males. Kidd (1945) argues "women are intuitive, men are intellectual…women go by inner perception, men go by rationalization; women are more indulgent in fantasy, men are more influenced by facts" (Kidd 1945: 32). These biological characteristics of the male and the female offer explanation for the fact that 1950s advertisements simply conversed with their female audience on an instinctive, emotional level that elicited a psychological response from them. However, as evidenced by the extensive growth in the female workforce to "75 percent of women 25 to 54 years old" from "40 percent in the late 1950s", the problem with this argument is the fact that females were not complacent with this supposed biological and psychological positioning (Erbe 2006: B6). Once an extreme state of consistency with this biological framing is met, females are drawn to the opposing position, which causes them to seek employment opportunities and higher prospects for their lives. One could call this pattern a cycle of female domesticity, referring to a tendency for the majority of middle-aged females to be stay-at-home mothers and

then once a certain point is hit, become full-time or part-time workers and mothers.

Role of Women in Advertising

The idea of the role of the female in advertising has been thoroughly studied by a variety of scholars. Despite a multitude of perspectives from these scholars, the general consensus is the fact that advertising does affect its viewers in terms of building stereotypes and gender roles. As mentioned in *Sex Roles: A Journal of Research* (1995), in terms of advertising showing housewife roles, "findings show an association between high exposure to such advertising [by females] and (1) increased public self-consciousness and social anxiety in women (Gould, 1987), (2) a decrease in women's achievement aspirations (Geis, Brown, Jennings & Porter, 1984), and (3) a decrease in women's interest in political participation (Schwartz, Wagner, Bannert & Mathes, 1987)" (Lanis, Covell 1995). These findings indicate the fact that women are influenced by the negative roles of females in advertisements; however, the effect of positive images of females is less clear.

During the 20th century, "the separation in Americans' minds between a woman's internal self and external image widened," which subsequently increased the use of gender stereotypes in advertising (Murphy 2000). This heightened importance led to the birth of industries that could take advantage of this lost confidence in women. One such industry was cosmetics, which bred a type of advertising soon followed by other beauty product makers (Murphy 2000). The use of cosmetics rapidly grew into a social custom that Americans saw "as part of

a disreputable effort to use artifice to hide one's social status," which fit seamlessly with the elevated emphasis on appearance in general during the time ("American Experience" 2006). Women suddenly had a mission to impress men with artificial improvements to their exterior rather than interior and advertising set out to appeal to this notion. In addition to the degradation of women, beauty and cosmetic advertising also resonated with gender and racial stereotypes bred by businesses with male entrepreneurs at the reigns (Murphy 2000). These businesses soon developed communications that outraged the most outward of females, the feminists, who "argued that the beauty culture oppressed women in a male-dominated, capitalist system, subjected them to unrealistic standards, and failed to represent the diversity of American women" (Murphy 2000).

Specifically in beauty advertisements, the unrealistic portrayal of women translates to improbable expectations for women in normal society. Lakoff and Scherr (1984) explain, "advertisers were able to create a 'cult of unrealizable beauty' by using techniques such as retouching to enhance women's beauty" (Frith 2004: 2). By setting up this unattainable beauty ideal, modern day advertising has built a standard of beauty that acts as the societal model for females. However, due to the fact that the "retouching" separates women in advertising from real women, the female standard of beauty becomes super-human and impossible by realistic means. As a result, females' body image and self-esteem are consistently degraded by the lack of adherence to this ideal. As described in Katherine Frith's "Race and Beauty", "Walsh-Childers (1996) noted that regardless of the product category, advertising photographers often focused

the reader's eye on certain body parts, such as women's breasts" (Frith 2004: 2). Through both retouching and the focus on sexual appeal in advertising, advertisers have instilled the expectation that the women portrayed in advertising do not exist in society and that women should still strive to be like them. Goodrick (2005) explains "many people get sucked into thinking that the mockery of reality found in television perfection is somehow attainable" (Goodrick 2005).

This idea of unrealistic standards is present in most advertisements for female beauty products, which consistently act as the forerunners of gender imaging communications. Morris (2005) notes that the most prevalent and permanent image shown in advertising is "what it means to be a man or a woman" (Morris 2005: 3). Culture develops from these images and teaches society what is acceptable thinking and acting toward genders. Morris (2005) points out that "our knowledge comes from somewhere [and] images help shape expectations and interpretations for what is masculinity and femininity…through mimicking ideals – like fashions, hairstyles, poses, and attitudes- concepts are codified as culture" (Morris 2005: 3). The fact that advertising has such a pull on society alarms many scholars who believe that advertisers have a duty to present fair images of genders and avoid conditioning society's viewpoints. Morris (2005) argues that what is "at issue is the narrow and limiting role women are boxed into – sexualized ideals" by various "images [that] contribute to gender roles that are generally unconscious and subtle but constrain women from opportunities and advancement in the public sphere, including in business and government" (Morris 2005: 3).

According to various cultivation theories, media has the power to change

the viewpoint of individuals and the movement of society towards certain ideals. For instance, George Gerbner's cultivation theory describes the strong effect that the media, pointing out TV in particular, has upon the societal currents and counter currents that flow in and out of shared environments (Kutufam 2005: 4). Severin and Tankard (1992) point out "the effect of all this [media] exposure to the same messages produces what Gerbner calls *cultivation*, or the teaching of a common worldview, common roles, and common values" (Severin, Tankard 1992: 249). The theory goes even further to point out that individuals who live in this TV-guided or media-centered world are more inclined to view humanity simply as how they have been shown to do so from their electronic mentor, the TV (Kutufam 2005: 4). Thus, as Gerbner explains "the images, values, portrayals, and ideologies that emerge from the lens of the TV" are how society members view their environment as a whole (Kutufam 2005: 4).

In relation to stereotypes, the idea behind this theory is that if individuals view the world simply as it is shown through the media, stereotypes can develop based upon minimal coverage and representation of minority groups or the development of gender stereotypes that happen to be negative or over-generalizing. For example, the current situation of television is overwhelmingly controlled by the dominant, male group, with "roughly 80 percent of network television's writing, directing, and producing jobs [going] to white men" (Rothenberg 2004: 268). Ultimately, through the process of priming, which is known as "the effect of some preceding stimulus or event on how we react, broadly defined, to some subsequent stimulus," individuals who immerse

themselves in the media can actively promote a false perception of reality that in actuality serves to promote stereotypes (Kutufam 2005: 7). However, if men control a large majority of media, it is only inevitable that the male subconscious will prevail within the gender stereotypes created in advertisements. As Morris (2005) notes, the "men are often depicted in tough guises, boxed into narrow masculine roles that require them to be rough and mean" (Morris 2005: 10). Men are also allowed to "grow old in their careers, unlike women in their jobs" shown by male "codes of age- a bald spot and suspenders" (Morris 2005: 10). Women are consistently depicted in advertisements as working remedial jobs that lead to others like it and accelerate the glass ceiling effect.

In response to findings of gender stereotyping in advertisements, a multitude of studies have been performed that seek to discover its effects on the actions and feelings of females in modern society. For instance, Meyers-Levy (1998) describes the effects of the same marketing messages on females and males (Meyers-Levy 1998). Meyers-Levy (1998) coined her idea the "selectivity hypothesis," which explains the fact "that men eliminate and women integrate when processing information" (Meyers-Levy 1998). Meyers-Levy (1998) continues that "women are more likely not only 'to read between the lines,' but to read an ad or watch a commercial all the way through, and it is easier for them to remember and retrieve the message, assuming that they make many mental associations in the process" (Meyers-Levy 1998). Contrastingly, males tend to relate to "different product attributes provided that these attributes imply a single concept" (Meyers-Levy 1998). The result is the fact that women will "integrate"

the layered meanings of advertisements into their psyche while men tend to see the simple message and continue with their daily lives with the same consciousness. Meyers-Levy (1998) believes that women will build associations between products and relate the scenes of advertisements to their own lives and confidence in themselves, which implies that gender stereotyping has the ability to cultivate women's self-perception greater than men's. Based on the "selectivity hypothesis," female viewers of beauty advertisements are more likely to be affected by them and echo the advertiser's view of women in their own minds. This means that women may internalize ad claims more than men, which could lead to the success of stereotyping as a catalyst for product purchase.

As the role of traditional mass media lessens, many advertising analysts question whether the prevalence of gender stereotyping will increase or decrease in its effect. Morris (2005) studied one type of potentially unconventional media, outdoor, that is increasing in popularity due to the growing clutter of television, newspaper, and magazine, among others. Morris (2005) articulates "people spend as much time, if not more, gazing at visuals at Times Square as they do shopping, eating, browsing, and carousing," which allows advertising to serve as a "role model for what is right, beautiful, and normal at any given moment" (Morris 2005: 12). Unlike television or newspaper, outdoor has the qualities of "composition, poses, design, and size – the visual aesthetics of outdoor advertisements" that "help [to] create cultural values and highlight gender roles" (Morris 2005: 12). As traditional media reduces in use in favor of incorporating more unconventional media, the ultimate finding is that women will remain

"consciously selected to sell certain commodities that are in some way associated with sexiness" (Morris 2005: 12).

This study explores the relationship between gender stereotypes as portrayed in 1954 female shampoo advertisements versus those of 50 years later, in 2004.

Research Methodology

The technique utilized in this research study follows the qualitative advertisement dissection method discussed in the book *Undressing the Ad: Reading Culture in Advertising* by professor and author, Katherine Toland Frith. Frith's technique involves the investigation of an advertisement into three separate levels of meaning known as surface, intended, and cultural. The surface meaning involves a description of the advertisement's layout, content, and general idea that one would obtain from simple viewing by flipping through the pages of a magazine. In general, the advertiser desires that the target audience sense this meaning of the advertisement rather than the deeper intended meaning and cultural innuendos present to situate the communication in their minds. For instance, a Clorox advertisement (pictured) appears to which Katherine Frith applies her renowned methodology. Brown (1998) notes that the surface meaning involves "a list of all the objects and people in the ad" (Brown 1998). For the Clorox ad, Frith's description of the surface meaning explains "the picture

contains seven boys who are sitting together on what may be a king-size bed with their feet up and their shoes off" among other physical accounts (Brown 1998).

The second, more analytical meaning is known as the advertiser's intended meaning, and it involves a more extensive look into the implications of the ad's surface objectives. Brown (1998) explains this meaning as the "take-

home message" that would be the direct point that the advertiser attempts to convey in the Clorox ad, "If 'you' want your kids to look well cared for, you'll wash their socks with Clorox Bleach" (Brown 1998). Finally, the cultural meaning represents the underlying resonance that the advertisement builds with its target audience, which allows it to permeate their minds and become relevant. In this particular Clorox advertisement, Brown (1998) illustrates the cultural meaning as pulling on a "woman's feelings of guilt at being a less-than-perfect housewife and mother" as well as "shame on you, mom" (Brown 1998). Through deconstructing the advertisement, one is able to notice the reality of the selling point and truly understand the advertisement's effect on its audience and society as a whole.

The particular research within this study involved the utilization of Katherine Frith's above-described methodology with a direct focus on the comparison of women's shampoo advertisements from 1954 and 2004. The main criterion for collection was the product type being advertised, which was required to be a national shampoo brand such as Suave or Pantene. After this criterion was met, the following aspects were considered (listed below in order of importance) in forming the sample of ads from each respective year.

1) Readability and clarity of advertisement copy

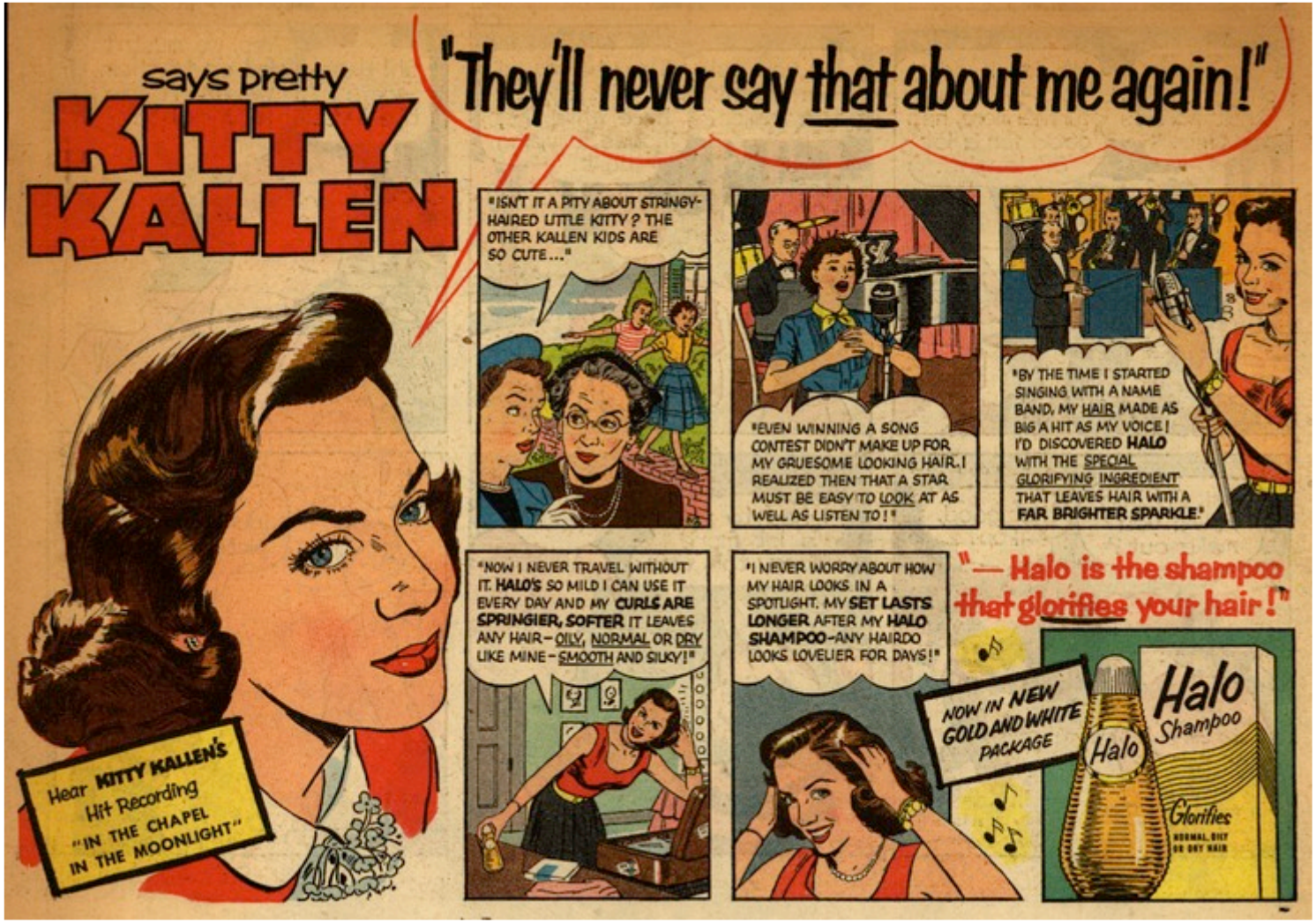
2) Presence of a tagline and an extensive amount of copy

3) Inclusion of a female representative in the advertisement

4) Clear female target for the advertisement

5) Knowledge of the age of the advertisement

In order to complete the study, ten final advertisements were chosen with five being from 1954 and five from 2004. These advertisements were selected based upon the availability of the archived magazines as well as their quality of production to ensure an accurate dissection of the content. Each advertisement was carefully and comprehensively analyzed with approximately three pages of investigative scrutiny. As a result, the study gathered a plethora of information and insight concerning the underlying pulse of each era of advertising.


says pretty
KITTY KALLEN
"They'll never say that about me again!"
"ISN'T IT A PITY ABOUT STRINGY-HAIRED LITTLE KITTY? THE OTHER KALLEN KIDS ARE SO CUTE..."
"EVEN WINNING A SONG CONTEST DIDN'T MAKE UP FOR MY GRUESOME LOOKING HAIR. I REALIZED THEN THAT A STAR MUST BE EASY TO LOOK AT AS WELL AS LISTEN TO!"
"BY THE TIME I STARTED SINGING WITH A NAME BAND, MY HAIR MADE AS BIG A HIT AS MY VOICE! I'D DISCOVERED HALO WITH THE SPECIAL GLORIFYING INGREDIENT THAT LEAVES HAIR WITH A FAR BRIGHTER SPARKLE."
Hear KITTY KALLEN'S Hit Recording "IN THE CHAPEL IN THE MOONLIGHT"
"NOW I NEVER TRAVEL WITHOUT IT. HALO'S SO MILD I CAN USE IT EVERY DAY AND MY CURLS ARE SPRINGIER, SOFTER. IT LEAVES ANY HAIR—OILY, NORMAL OR DRY LIKE MINE—SMOOTH AND SILKY!"
"I NEVER WORRY ABOUT HOW MY HAIR LOOKS IN A SPOTLIGHT. MY SET LASTS LONGER AFTER MY HALO SHAMPOO—ANY HAIRDO LOOKS LOVELIER FOR DAYS!"
"— Halo is the shampoo that glorifies your hair!"
NOW IN NEW GOLD AND WHITE PACKAGE
Halo
Shampoo
Glorifies

Ad #1: **Kitty Kallen Ad** (1954)

Halo Shampoo attempts to use a celebrity, Kitty Kallen, as a representative for its product. Kitty Kallen was best known for singing "with a number of big bands in the 1940s, coming back in the 1950s to score her biggest hit, 1954's 'Little Things Mean A Lot'" ("Kitty Kallen" 2006). The use of Kallen's ad in 1954 coincided with her prime when she "was voted most popular female singer in Billboard and Variety polls" ("Kitty Kallen" 2006). In using Frith's "Undressing the Ad" method, the viewer soon realizes that the ad is utilizing Kitty Kallen in a manner far beyond simple attention grabbing. Instead, the advertiser employs the celebrity as a way to expose the insecurities of the female by showing the fragile self-esteem of even a prized, public figure.

Surface Meaning:

This advertisement features a comic-strip motif with the female celebrity on the left side of the pictures. There is a large, printed line that reads "They'll never say <u>that</u> about me again!" appearing at the top of the ad, which is the second most attention-grabbing aspect of the frame. The primary feature of the ad is Kallen's headshot, which is shown facing the comic strip. There are six comic strip squares, each containing a short sentence that leads the reader to continue on to the final square, which has a picture of the product rather than story text.

As a whole, the ad utilizes the look of a sketch drawing that appears casual and artistic by using a font resembling a large poster marker. Additionally, the name of the celebrity, which is located at the top, left corner, is featured in block, capital letters seemingly written by hand. The advertisement also is able to fit a

few rectangular boxes that complement the message such as on the neck of Kallen and next to the Halo product on bottom right. These boxes support the sketch-like form of the advertisement by having lines that run outside the invisible, mental boundaries of the shape. The advertisement itself follows this sharp sense of lines by being in the shape of a rectangle. The only soft shapes are within the female's head as well as the two women within the comic strip and the shampoo bottle itself.

Intended Meaning:

In this advertisement, the primary line is the boldly printed "They'll never say that about me again," which feeds on the idea of the elusive "other" present in various ads of the time. The advertiser desires to portray the idea of a third party in society that puts an intangible value on each female figure. The ad's copy reads, in part, "I [Kallen] realized then that a star must be easy to look at as well as to listen to!" with the word "look" being emphasized by a font style similar to the "that" in the ad's main line. This emphasis is centered on the idea of her homely, disheveled appearance, which is completely unacceptable by the standards of beauty in her environment. The advertiser intends to instill this fear by the use of the underlined text on both of these words. Ultimately, the viewer is meant to question her own appearance and what others think of her at the end of the advertisement, if even a celebrity figure is being judged poorly.

Cultural/Ideological Meaning:

The first line of the comic strip sets the scene for the remainder of it by utilizing a poetic, rhyming structure. The line "Isn't it a pity about stringy-haired

little Kitty?" not only holds a rhyming sequence; it also speaks to the female target on a demeaning level. By mimicking a children's rhyming sequence as actual conversation between two women, the advertiser portrays the women's vocabulary and ability to articulate as far from that of a normal, educated adult. Ultimately, the advertiser shows a lack of confidence in the female target's ability to be spoken to on a sophisticated level. Additionally, the female is continually degraded by the sense of importance placed on exterior appearance within the advertisement. For instance, the next line, "Even winning a song contest didn't make up for my gruesome looking hair," expresses the theory that a female's personal and professional accomplishments cannot match the importance of her looks. Furthermore, the next and final comic square in the row features three businessmen looking at Kitty Kallen, who is half cut off the page, with the line reading, in part, "by the time I started singing with a name band, my hair made as big a hit as my voice…" The fact that the three businessmen dominate the square's space while Kallen, the celebrity, is half cut off the page shows that the female is subservient to the males. This is further reinforced by the fact that Kallen is a celebrity and even then, her value in the space is lessened in comparison to the male business figure. Finally, the copy echoes the idea of external features ruling the lives of females and dictating their importance in the framework of society. The presence of the male figures wearing executive attire highlights their dominating force over the female, who is shown in a party dress expressing the failure of her reputation based on something as trivial as hairstyle.

Overall, these features further the stereotypical image of a working female

during the time period, whose career must still rely on her looks. Although involved in a professional atmosphere, the female was expected to adhere to traditional norms of beauty that lacked boundaries and extended from the home to the office. Through the use of this particular copy and pictorial representation, the advertiser encourages these stereotypes of women for his own advantage by instilling a greater sense of urgency to the cause of beauty. The female viewer is encouraged to ponder her own hairstyle in order to avoid the scrutiny that even a recognized figure must be subjected to in society. As a whole, the ideological meaning only supports the ad's place in the minds of consumers as a strong foundation to change their beauty habits by an anxiety appeal. However, the advertiser faces the ethical tradeoff of diminishing the self-esteem of women to a point of ridicule in order to sell a generally low-involvement product.

For the Most Beautiful Hair in the World...

4 out of 5 Top Hollywood Stars use Lustre-Creme Shampoo

YES, BARBARA STANWYCK uses Lustre-Creme Shampoo. In fact, in a mere two years, Lustre-Creme has become the shampoo of the majority of top Hollywood stars! When America's most glamorous women—beauties like Barbara Stanwyck—use Lustre-Creme Shampoo, shouldn't it be *your* choice above all others, too?

Glamour-made-easy! Even in hardest water, Lustre-Creme "shines" as it cleans . . . leaves hair soft and fragrant, gleaming-bright. And Lustre-Creme Shampoo is blessed with *Natural Lanolin*. It doesn't dry or dull your hair!

Makes hair eager to curl! Now you *can* "do things" with your hair—right after you wash it! Lustre-Creme Shampoo helps make hair a delight to manage—tames flyaway locks to the lightest brush touch, brings out glorious sheen.

NOW in new LOTION FORM or famous CREAM FORM!

Pour it on . . . or cream it on! . . . Either way, have hair that shines like the stars! Lustre-Creme Shampoo in famous Cream Form—27¢ to $2, in jars or tubes. In new Lotion Form—30¢ to $1.

Ad #2: **Barbara Stanwyck for Lustre-Creme (1954)**

Surface Meaning:

The bottom right corner features the product in two forms, bottle and tub, with both clearly displaying the name "Lustre-Creme." There are two main asymmetrical sides to the advertisement, one acting as a frame for the picture of the celebrity, Barbara Stanwyck, and the other displaying two smaller pictures with paragraphs of copy. Both small pictures show only half of Stanwyck's body, one with her combing her hair and the other with her simply holding a tub of the product. The disproportionate nature of the ad allows for the focus to be on the main photograph of Stanwyck, who is shown in an over-the-top ensemble complete with a three-layer pearled necklace, pearl earrings, and heavy makeup. This ensemble includes a party dress complete with a white chiffon top that exposes Stanwycks's elegant shoulder line and pure, retouched skin. Below her photograph, there is a small paragraph spanning the length of the quadrant, containing heavy copy concerning the attributes of the shampoo product. This copy includes lines such as "even in hardest water, Lustre-Creme 'shines' as it cleans…leaves hair soft and fragrant, gleaming-bright" and "now you can 'do things' with your hair- right after you wash it!" At the top of the advertisement, there is a bold line of copy: "4 out of 5 Top Hollywood Stars use Lustre-Creme Shampoo." It ends with the viewer being prompted to read the other two paragraphs of text that contain more information about the product's attributes. The background color of the ad is a soft, butter cream color that resembles vanilla frosting with a rich, delicate feel. The stark black background of Stanwyck's

photograph contrasts sharply, which adds to its ability to stand out on the page.

Intended Meaning:

The advertiser's intended meaning is to convey a sense of luxury associated with the brand and the fact that the celebrity is a user of it. The effect of the overall look and feel of the advertisement is one of glamour and luxury with a very stereotypical, feminine appeal. Based on the cream colored background of the ad coupled with Stanwyck's makeup and pearls, the advertisement appeals to common societal ideas of female grace and beauty. With a simple glance, the viewer is drawn to both the photograph and the mention of the Hollywood stars, which emphasizes the high-class style of the product. First of all, the advertiser's target audience is an older, middle-aged White woman who is married. This woman is likely in a middle to upper-middle class household with children and a working husband. Most importantly, this woman places a great deal of value on the lives of overly glorified celebrities in society who dictate styles and luxury lifestyles for the "normal" women. This idea echoes the advertiser's intended meaning, which is to associate the ad with this mantra and this feeling of glamour. Ideally, the female viewer will believe that she can be as glamorous as a Hollywood star if she uses this product. The advertiser stresses the fact that "shouldn't it be your choice above all others, too?" and continually speaks to the female's insecurities about not being comparable to a famous celebrity in terms of external beauty. Additionally, approximately two-thirds of the ad's space is taken up with both copy and a photo expressing the idea of beauty and insecurity, compared to the one-third of the space, which lightly touches on the product's

benefits. This reflects the advertiser's intent to play on the female target's insecurity by showing the fact that even a celebrity, who is judged by even higher standards of beauty than the average woman, must concern herself with enhancing her appearance.

Cultural/Ideological Meaning:

Finally, the cultural undertones of this advertisement appeal to the fact that even the simple aspect of a female's hair must measure up to the strictest ideals of beauty and external attraction. Females are consistently asked to internally compare themselves to the media's prime examples of beauty carefully chosen from the population. These examples become figureheads of the female population and when used in an advertisement such as this, they cause the cultural meaning to portray the status of women as objects of beauty. By playing on the insecurities of women through the "4 out of 5 Top Hollywood Stars" campaign, Lustre-Creme perpetuates the fact that even women understand their role and will respond emotionally to the ad's added pressure. The ad simply acts as another model of unnecessary associations of insecurity in order to sell an idea rather than the product itself. The product is highlighted as a means of solving the greater problem of women's lack of importance as professionals or academics and instead, simply illustrates their presence as sex symbols.


JUNE VALLI plays Santa Claus to the girl who hated Christmas
Hear JUNE VALLI'S Hit Recording "TELL ME TELL ME"
WHY HONEY! CHRISTMAS IS NO TIME TO BE CRYING - WITH ALL THE FUN AND PARTIES.
I HATE CHRISTMAS! I'M THE ONLY GIRL IN TOWN WITHOUT A DATE.
YOU'D HAVE ALL THE DATES YOU WANT IF YOUR HAIR LOOKED AS PRETTY AS THE REST OF YOU! AND HERE'S JUST THE THING TO DO IT --
I BOUGHT THIS FOR MYSELF - BUT I KNOW HALO SHAMPOO GLORIFIES ANY HAIR - DRY, OILY OR NORMAL. TRY IT - THEN COME TO THE PARTY WITH US TONIGHT - YOU'LL HAVE FUN!
JUNE WAS RIGHT! MY HAIR HAS A FAR BRIGHTER SPARKLE AFTER THAT HALO SHAMPOO, AND MY CURLS FEEL SPRINGIER, SOFTER
LOOK JUNE, I SET MY HAIR A NEW WAY - IT WAS EASY AFTER I USED HALO
YOU'LL FIND YOUR SET LASTS LONGER, TOO. WHAT'S MORE, HALO'S SO MILD YOU COULD USE IT EVERY DAY. NOW LET'S GO - YOU'RE A REAL GLORIFIED GAL!
Halo is the Shampoo that Glorifies Your Hair!
NEW GOLD AND WHITE PACKAGE
Halo
Shampoo

Ad #3: June Valli Santa Claus for Halo Shampoo (1954)

Surface Meaning:

The surface elements of this advertisement include a similar array of features as the Kitty Kallen ad. This advertisement for Halo Shampoo utilizes a comic strip narrative technique that contains five different boxes all with two female characters and copy. The celebrity star, June Valli, is pictured on the left side of the comic strip with a small copy box below containing a promotion for her music. Similar to Kitty Kallen, Valli was most popular during the 1950s when she "appeared on the famous Arthur Godfrey Talent Scouts show and won the evening," which served as a "springboard for her in the music business and she soon had a recording contract with RCA Victor Records and also was signed on as a featured vocalist on the pop music television show 'Your Hit Parade'" (Marion 2006). Also, along the top of the ad, there is the main line that sets up the context of the entire advertisement, which is "June Valli plays Santa Claus to the girl who hated Christmas." Finally, in the bottom right corner of the advertisement, the Halo Shampoo bottle is shown with a ribbon around it and the trademark, Halo logo, shown twice. The primary, eye-catching element of the advertisement is the picture of June Valli, which grabs your attention at first glance. This drawing of her is more detailed than the other comic strip sketches of females. Valli is shown wearing a red and white Santa Claus outfit and adorned in heavy makeup, red lipstick, and dressy earrings. Her eyes lead the viewer to follow the comic strip and begin reading it.

Intended Meaning:

The advertiser's intended meaning comes from the heavy copy within the advertisement's comic strip scenario. Initially, the narrative scene is set up with a woman who drastically needs the advice of a more distinguished celebrity, June Valli. The distraught, female character seeks the help of June Valli because she is the "only girl in town without a date" to Christmas parties, as explained in the ad's copy. Valli points out the fact that her external appearance is the reason for this unhappiness and inability to get a date. This points to the fact that the advertiser would like the viewer to believe that her life, socially, can be improved by using Halo Shampoo and also, that her attractiveness dictates her success in obtaining the approval of men. Any member of the target audience likely feels a certain level of insecurity as a female, and this advertisement speaks to that fact by stressing its benefits in attracting males through this anxiety appeal. Instead of simply emphasizing product attributes, the advertiser tries to appeal to female insecurities in a direct manner by straightly pointing out the inability to attract men without being concerned with appearance.

Cultural/Ideological Meaning:

The meaning with the most resonance in this advertisement is its overall cultural one that implies a variety of undertones. For instance, Halo Shampoo continually uses the word "glorified" within its ads. Halo uses this word to allude to its angelic name and intangible, holy powers as a shampoo product. This is an idea that differentiates Halo from the competition by positioning it as the ultimate in shampoo products. However, beyond the power that it offers as a shampoo, Halo also attempts to transfer its holy strength to its user's hair, which acts as an

immeasurable improvement to it in the minds of the consumer. These religious undertones, coupled with the Santa Claus reference, cause the advertiser to speak to a Christian audience and highlight the advertisement's religious significance. These deliberately Christian undertones emphasize the culture of the time period and the appropriateness of referring to religious ideas. This Christian idea fits with the stable family stereotypes set up within the sub-surface of the advertisement: religion, marriage, and female beauty, which were all commonalities that American individuals desired in the 1950s. Wall (1995) notes that in the 1950s, "religion, specifically the religion that resented the vulgarization of 'Xmas' was as much a part of the culture as the soapbox derby and the Fourth of July parade…this was the decade in which the words 'under God' were added to the Pledge of Allegiance" (Wall 1995: 947). Additionally, the anxiety appeal to the female audience's level of insecurity echoes gender stereotypes of society and promotes a female's lack of self-esteem. The direct references to external beauty cause the advertiser to push stereotypes in order to increase the target audience's need to rely on the product to fix her supposed beauty problems.

Mod Screen 11/54

Lustre-Creme Shampoo OFFERS

A FREE CADILLAC A WEEK

FOR 6 WEEKS and $1,000 to help pay your Income Taxes on the Cadillac you win . . .

"Here's your big chance to win a gorgeous, new Cadillac like mine! You'll be as thrilled with it as I am! What a car . . . complete luxury on wheels . . . and wonderfully easy to drive!"

Jane Russell
Beautiful Lustre-Creme Girl—starring in
HER NEW UNDERWATER PICTURE
Produced by RKO-Radio Pictures. Color by Technicolor

plus $27,000 in cash prizes IN THE Lustre-Creme Shampoo JINGLE CONTESTS

Enter Now! Try for these

EXCITING PRIZES!

6 Weekly Contests

FIRST PRIZE EACH WEEK
One new 1954 Cadillac Series 62, 4-door Sedan *plus* $1,000 to help pay your Income Taxes on the Cadillac you win!

SECOND PRIZE EACH WEEK
$1,000 in cash!

10 THIRD PRIZES EACH WEEK
Ten $100 prizes in cash!

100 Additional Prizes Each Week
One hundred $25 prizes in cash!

You have many chances to win . . . 6 weekly contests for weeks ending Sept. 18, 25 and Oct. 2, 9, 16, 23, 1954.

It's easy to enter!
Go to your favorite cosmetic counter; get Lustre-Creme Shampoo and the Official Contest Entry Blank*, on which you'll see the jingle at right. Then, just fill in the last line of the jingle, ending with a word that rhymes with "shampoo." Example:

"Leaves hair like satin, too!"

These tips may help you win!
- Lustre-Creme Shampoo is blessed with lanolin . . . never dries your hair . . . it beautifies it!
- Even in hardest water, its rich lather leaves hair soft, shining, fragrantly clean and easy to manage!
- The favorite shampoo of 4 out of 5 top movie stars! *Try it—in Cream or new Lotion Form! You'll be inspired to finish the jingle in winning form!*

HERE'S THE JINGLE:
No wonder the movie stars' choice
Is Lustre-Creme Shampoo.
It never dries . . .
It beautifies!
. . . . . .

*Get Your Official Entry Blank today—available only at your Lustre-Creme dealer's—for complete Contest Rules.

17

Ad #4: **Lustre-Creme Shampoo Cadillac Promotion (1954)**

Surface Meaning:

This advertisement focuses on a sales promotion technique while blending traditional uses of the magazine medium to inform and grow awareness of the product. The surface of the advertisement utilizes a crowded effect that results in overwhelming the consumer with a multitude of information about Lustre-Creme Shampoo and the contest. The contest includes the opportunity to win a new Cadillac by completing a jingle for Lustre-Creme shampoo. The focal point of the ad is the celebrity, Jane Russell, who stands next to a long, black Cadillac facing the right side where the logo for Lustre Creme awaits. When reading the advertisement, the first visual cue leads the viewer to the female figure and second to the "A Free Cadillac A Week" headline across the top. This advertisement appears to depict a lifestyle scene with the car. On the top of the advertisement, Lustre-Creme Shampoo is written in its signature script font while a different typeface is used for the word "offers." In total, the advertisement utilizes seven different typefaces to attract the reader's attention and group together key information. For instance, the celebrity's name is printed to the left of her body in the Lustre-Creme script font. The more masculine, capitalized typeface is used for the description of the car, the specifics of the contest, and the mention of help on your income taxes if you win. The second script font is used for the description of the contest requirement, which is to finish the Lustre-Creme jingle. Both the Lustre-Creme product and logo are shown in the bottom right corner of the advertisement; however, the product is almost hidden by the fact that

there are three separate groups of text in the bottom right, along with five groups on the left. The celebrity's body running through the center of the ad splits these groups of text; yet, this separation only adds to the reader's confusion in following the copy of the advertisement rather than alleviating it.

Intended Meaning:

The intended meaning of the advertisement focuses on building a lifestyle association with the Lustre-Creme brand. In utilizing a sales promotion technique in a generally standard advertisement, the advertiser replaces typical copy and inferred ideas with more blatant references to the way of life connected with the brand. The advertiser hopes to communicate the fact that Lustre-Creme is a luxurious, glamour product that translates these elements to the user's life as well. The advertisement delivers this message through the reputation and attraction of Jane Russell, while tangibly delivering it through the potential of a luxury automobile. The forces within the advertisement work to promote Lustre-Creme as a powerful brand capable of changing one's social status through its use. Ultimately, the advertiser hopes that the viewer will leave with a heightened sense of awareness of the brand image of Lustre-Creme as sophisticated and high-end.

Cultural/Ideological Meaning:

The female figure is the dominant element in the ad with the car being a secondary object. Three-fourths of the height of the advertisement is filled with the female figure who is seen wearing white gloves and pointing her feet in a stereotypically innocent and graceful fashion. In addition to this visual image of gender stereotyping, Jane Russell tells the female viewer that the Cadillac is

"wonderfully easy to drive" and Lustre-Creme also undermines the intelligence and capability of her later in the ad. This belittling occurs in the directions for the jingle-writing contest explained in the bottom right hand side of the advertisement. Despite the fact that the only requirement to the jingle is adding a line that rhymes with shampoo, Lustre-Creme feels the need to give a few examples such as "Leaves hair like satin, too!" Through this treatment, the female is shown to be a second-class figure in terms of intellectual ability not only due to the assistance with the jingle, but in the fact that the contest revolves around a jingle in the first place. This coincides with the notion that the female audience of the era lacked an interest in a more advanced form of amusement. Along with the fact that the female body overwhelms the ad, the cultural presence of gender stereotypes permeates the ad and creates a sense of female subordination. The advertiser reveals the fact that he intends to attract women by appealing to their enjoyment in silly jingle games and their desire to be more accepted by beauty standards.


Cream or Lotion
Lustre-Creme
SHAMPOO
WITH LANOLIN
in lotion form
Lustre-Creme
SHAMPOO
WITH LANOLIN
Yes, Jane Powell uses Lustre-Creme Shampoo. It's the favorite of 4 out of 5 top Hollywood movie stars!
It never dries your hair! Lustre-Creme Shampoo is blessed with lanolin . . . foams into rich lather, even in hardest water . . . leaves hair so easy to manage.
It beautifies! For soft, bright, fragrantly clean hair—without special after-rinses—choose the shampoo of America's most glamorous women. Use the favorite of Hollywood movie stars—Lustre-Creme Shampoo.
Hollywood's favorite Lustre-Creme Shampoo...
Never Dries—
it Beautifies!
Jane Powell co-starring in
SEVEN BRIDES FOR SEVEN BROTHERS
An M-G-M Production. In CinemaScope. In Color.

Ad #5: **Lustre-Creme "Never Dries, It Beautifies" (1954)**

This advertisement also belongs to the Lustre-Creme "4 out of 5 Top Hollywood Stars Campaign." Lustre-Creme, similar to other shampoo advertisers, heavily utilized celebrity figures in order to associate its brand with their glamorized lifestyle. With the advent of television, Lustre-Creme stressed the appearance of these celebrities in various screenplays and/or television spots, which gave them an even greater sense of importance and modernity.

Surface Meaning:

Upon analysis of the surface meaning of this ad, one realizes the use of this technique by the large, bottom left caption reading "Jane Powell, co-starring in Seven Brides for Seven Brothers…" The product itself is featured in the top middle of the ad next to an even smaller picture of a female who is unidentifiable. Unlike other advertisements in the "4 out of 5 Top Hollywood Stars Campaign," the product is not easily located by the visual cues of the ad, which emphasize the use of the celebrity figure. In the top right corner, the ad features three small paragraphs of copy, which highlights the celebrity, the attributes of the product, and what the shampoo can do for its users in terms of comparing users to movie stars. The celebrity's head and body point to the main tagline of the ad, which is "Never Dries- It Beautifies!" as well as the three paragraphs of copy. Overall, the ad contains about a 60/40 split between the copy and the celebrity's photograph, respectively.

Intended Meaning:

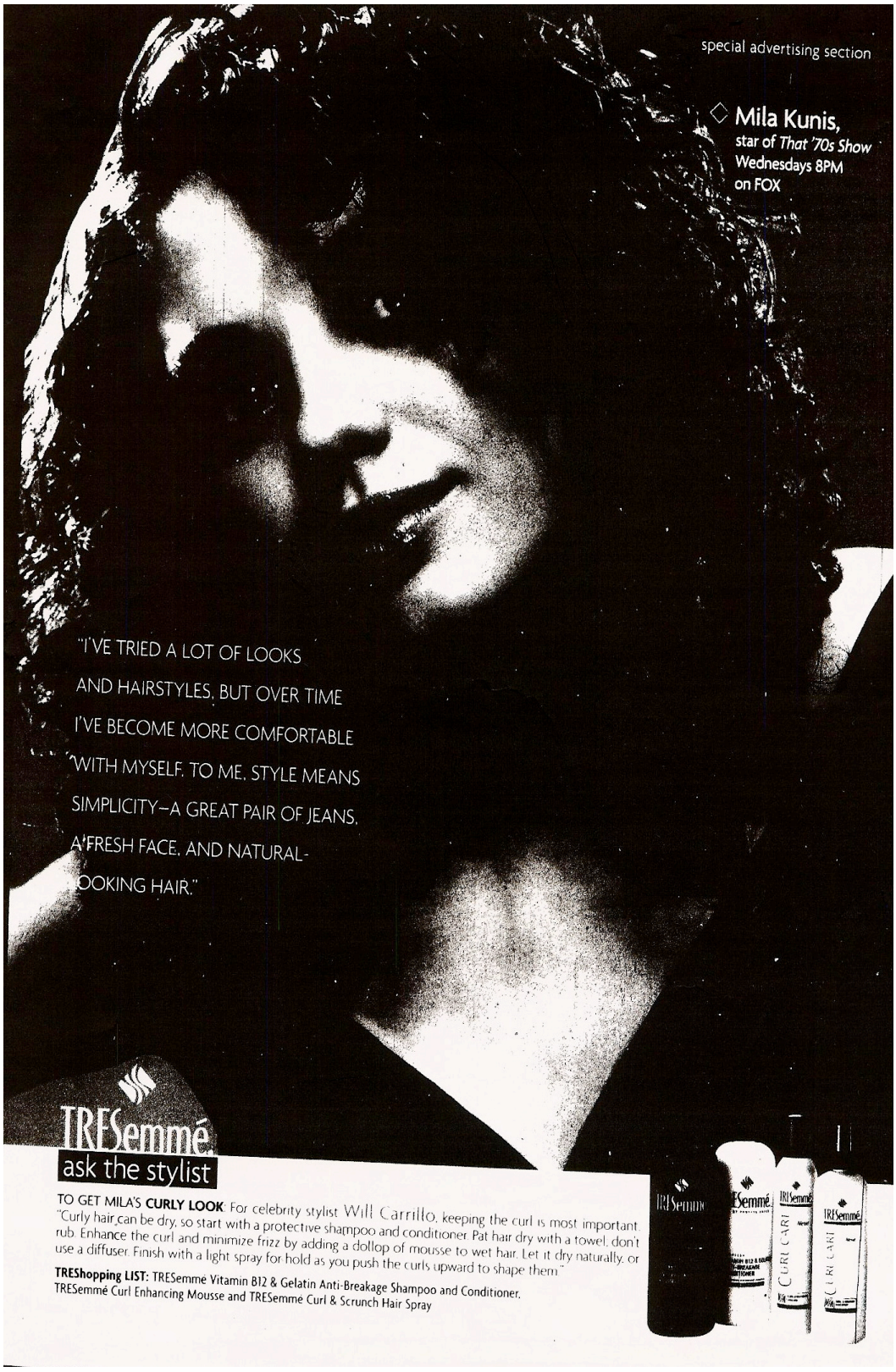
The deeper, intended meaning of the advertisement focuses on the strong

association between the glorified lifestyle of the celebrity and the brand's added values, which are glamour, feminine mystique, and confidence in oneself. As mentioned above, the advertisement belongs to a long-running campaign that involves translating the image of famous celebrities into Lustre-Creme's own image as a brand. Over time, this builds an intangible sense of quality into the brand despite its product attribute claims promising nothing more than other shampoos in its category. The advertiser uses this ad to promote these added values to the Lustre-Creme brand by utilizing copy such as "choose the shampoo of America's most glamorous women." This directly works toward the ultimate goal of building brand equity through celebrity association. By using this emotional appeal to one's sense of self-confidence, the advertiser speaks to the female's insecurities in what may happen when not using the shampoo of society's most admired women of beauty.

Cultural/Ideological Meaning:

The cultural meaning behind this advertisement as well as many advertisements is the most important in creating a message that resonates with the target audience. The use of a female figure with no real credibility in selling shampoo reflects the fact that the advertiser intends to use the celebrity's basis for fame. In this case, the celebrity, Jane Powell, "sang on the radio and performed in theater before her screen debut in 1944," which lends itself to a life of luxury that translates well to the image of Lustre-Creme ("Biography" 2006). By coupling this image with the advertiser's intended meaning, the result is a plea to the self-esteem of the target in order to raise the appeal of the shampoo. Unlike

advertisements of more recent times, the celebrity is not used in any form to promote the qualities of the product or to provide a testimonial account of its worthiness. Instead, the celebrity is simply a figurehead, much like the role of females in general during the 1950s. Even to sell to women, the female spokesperson is not given a position of authority in terms of knowing the attributes of the product. In this particular advertisement, she is simply a model whose visual appeal acts as credibility in selling the product, which mimics the gender programming of society that lends credibility to all attractive females. Also, the fact that the ad is split 60/40 between the model and the copy shows the lessened importance of the female. Only half of the woman's body is pictured, which places her in an inferior position to the text of the ad and serves to demean her relative importance.


special advertising section
Mila Kunis,
star of That '70s Show
Wednesdays 8PM
on FOX
"I'VE TRIED A LOT OF LOOKS AND HAIRSTYLES, BUT OVER TIME I'VE BECOME MORE COMFORTABLE WITH MYSELF. TO ME, STYLE MEANS SIMPLICITY—A GREAT PAIR OF JEANS, A FRESH FACE, AND NATURAL-LOOKING HAIR."
TRESemmé
ask the stylist
TO GET MILA'S CURLY LOOK: For celebrity stylist Will Carrillo, keeping the curl is most important. "Curly hair can be dry, so start with a protective shampoo and conditioner. Pat hair dry with a towel, don't rub. Enhance the curl and minimize frizz by adding a dollop of mousse to wet hair. Let it dry naturally, or use a diffuser. Finish with a light spray for hold as you push the curls upward to shape them."
TREShopping LIST: TRESemmé Vitamin B12 & Gelatin Anti-Breakage Shampoo and Conditioner, TRESemmé Curl Enhancing Mousse and TRESemmé Curl & Scrunch Hair Spray

Ad #6: TRESemmé "Ask the Stylist" (2004)

Surface Meaning:

This advertisement appeared in *Harper's Bazaar* in spring of 2004 during the end of the height of *That 70's Show*. The featured celebrity, Mila Kunis, plays one of the main characters, Jackie, in the show and serves as a relatively well-known female figure in pop culture. The surface meaning of the ad involves a careful interpretation of the key physical elements. In the upper right-hand corner of the ad, the name of the celebrity and her relevance in the entertainment world is revealed in a small typeface. The central element of the advertisement is the headshot of Kunis, whose chin line and face point to a short testimonial quotation about the product. This testimonial is seven lines long and follows a vertical structure that leads the viewer to the main copy, which is located across the bottom of the advertisement. In addition to the testimonial's structure, the neckline of the celebrity's shirt follows a "v" cut that directs the eye to the horizontal arrangement of text at the bottom of the page.

Within the core copy, the TRESemmé logo and "Ask the Stylist" tagline is at the top-left hand corner while the rest of the text stretches across three-fourths of the width of the page. The copy describes the suggested method to obtain Kunis's hairstyle as recommended by celebrity stylist, Will Carrillo. By using a methodical description of the shampoo and conditioner process, TRESemmé builds a scientific feeling and a professional expertise into the advertisement that translates to its brand equity. TRESemmé is meant to serve as the salon style hair care, or worthy of an expert rating, without salon prices. Also within this body of

copy, the celebrity stylist, Carrillo, is quoted concerning his exact process for creating Kunis's look, which includes the use of four different TRESemmé products. The last key feature of the advertisement, located in the bottom right-hand corner of the advertisement, is a small picture of the TRESemmé product line. This picture matches the height of the copy paragraph and extends the rest of the one-fourth of the width of the bottom of the page. Finally, in the upper right-hand corner of the advertisement, the description "Special Advertising Section" is featured, which causes this "advertorial" to stand out to the reader as non-editorial material. However, the size of the typeface matches that of the smallest words on the page, which may confuse the quick viewer.

Intended Meaning:

The advertiser's intended meaning within this advertisement is similar to many other celebrity product endorsements. The advertiser attempts to create a link from the user of the shampoo to the celebrity's lifestyle. However, the advertiser's choice of a celebrity reflects the intended feel of the advertisement and the desired added values of the brand, which are its expertise, glamour, and ability to enhance one's confidence. Mila Kunis, who plays a very natural, wild young teenager, represents a comfortable lifestyle rather than a glamorous appeal. From her character's role in *That 70's Show*, she could be described as a girl who doesn't have to try hard to look consistently attractive, and one that can be counted on for that "girl next-door look." TRESemmé uses these qualities to echo its low-cost, high quality intent and place a sense of paranoia in the mind of the target audience. This comes from Kunis's testimonial; she describes that she has

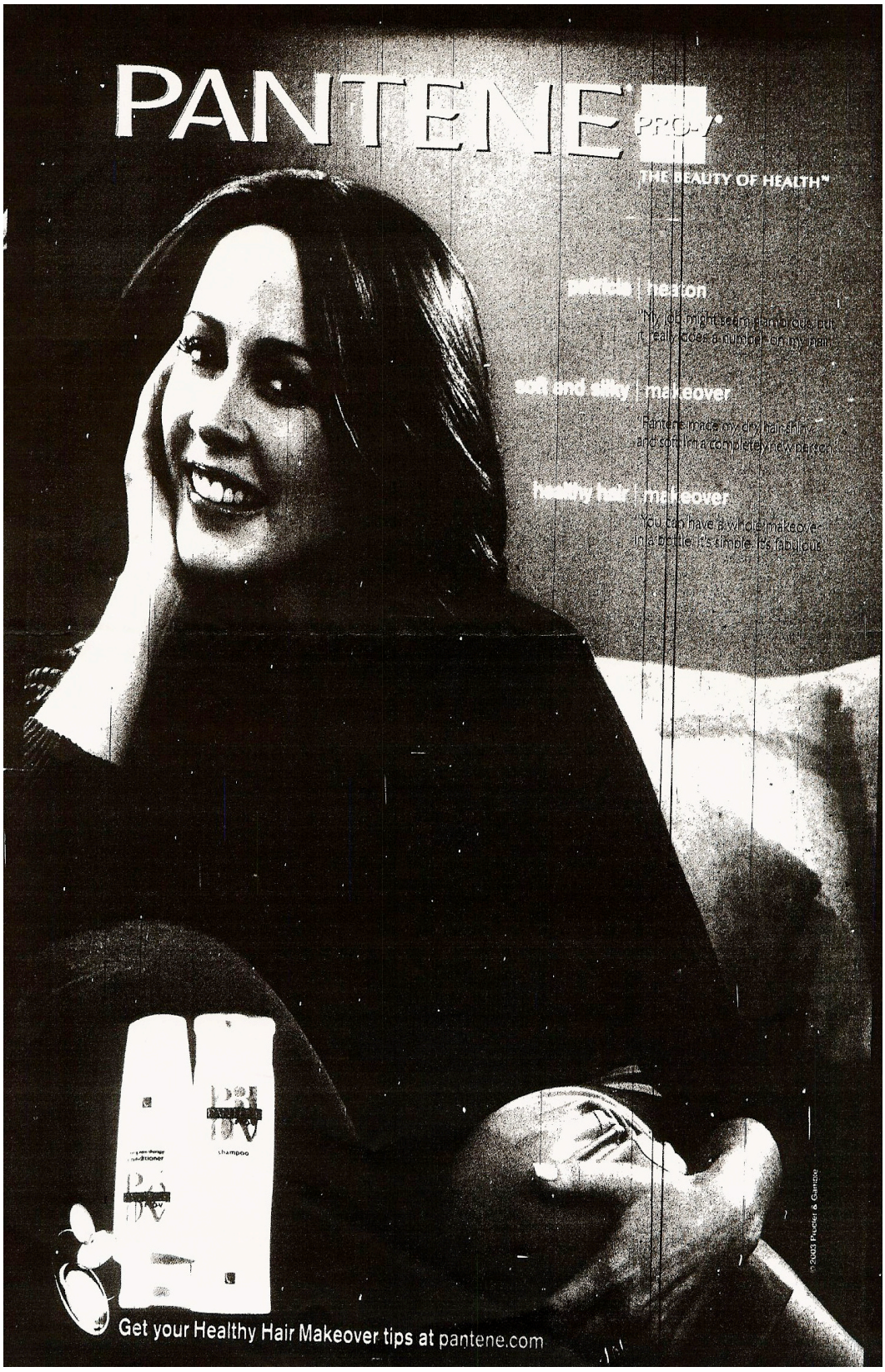
"become more comfortable" and that "style means simplicity…" The result of this choice of words is a clear goal to have the viewer question her own level of comfort with her appearance. If the viewer is not a user of TRESemmé, she is implied to lack a confidence with her looks and needs to "try hard" to boost her exterior.

Despite this "simplicity," TRESemmé's main copy at the bottom explicitly describes the extensive method to get Mila Kunis's look, which proves counterintuitive to her supposed simple styling. However, TRESemmé is able to first grab the attention of the viewer and speak to her self-esteem issues in the initial testimonial and then hook her by the use of the "process" paragraph. This lengthy process is unlikely to be followed by any average individual that uses the low-cost, low involvement TRESemmé product line, which adds to the self-confidence push from the advertiser.

Cultural/Ideological Meaning:

The cultural meaning of the advertisement is arguably its most important element since it enables the advertisement to build resonance by incorporating societal undertones. Within this advertisement, the underlying meanings span from the chronic self-confidence problem of the modern day woman to the "average" woman appeal. The first cultural reference is to the fact that many women are not content with their appearance and continuously try a lot of looks to only remain uncomfortable. The advertiser implies the fact that the TRESemmé shampoo product is the final answer to this problem, and once a woman is comfortable with herself, she chooses this product for the long haul. Ultimately,

the product positions itself as defiance against beauty fads; however, it only promotes this message in the end by stressing the recommended, lengthy process for styling. Thus, in the end, the advertiser continues this cultural trend of cyclically reinventing beauty and adds to the contemporary woman's agony of fitting in with the looks of the stars. In addition to this reference, the advertiser uses the common idea of defying overdone, makeup-oriented beauty and sticking to natural looks. This message appeals to many women who are not able to afford high-priced beauty products, but instead favor a simplistic way of beautifying themselves.


PANTENE PRO-V
THE BEAUTY OF HEALTH™
pantene | heaton
"My job might seem glamorous but it really does a number on my hair."
soft and silky | makeover
"Pantene made my dry hair shiny and soft in a completely new person."
healthy hair | makeover
"You can have a whole makeover in a bottle. It's simple. It's fabulous."
Get your Healthy Hair Makeover tips at pantene.com
©2003 Procter & Gamble

Ad #7: Pantene Advertisement, Patricia Heaton "Beauty of Health" (2004)

Surface Meaning:

This advertisement appeared in *Harper's Bazaar* during 2004. The majority of the products featured in this section of the magazine were for makeup, hair, and personal grooming; however, this Pantene advertisement was the only shampoo communication. The advertiser, Pantene Pro-V Shampoo, is clearly referenced across the entire width of the page with the tagline "The Beauty of Health" in the upper right-hand corner. The characteristic logo of Pantene Pro-V is also featured in the upper right-hand corner with a vertical orientation, which draws the eye to the main copy of the advertisement. This copy is graphically designed and does not follow a traditional paragraph form, but instead it has a distinct left and right split with short testimonial quotations. The celebrity, Patricia Heaton describes her use of Pantene Pro-V under the headings "soft and silky…makeover" and "healthy hair…makeover." All of these quotations align to the right of Patricia Heaton's head, which is facing the opposite side of the page. Heaton's chin points down toward the two bottles of Pantene Pro-V placed in the bottom left corner of the advertisement with the words "Get your Healthy Hair Makeover tips at pantene.com." This line serves as the direct call-to-action of the advertisement and prompts the viewer to visit the website for immediate reinforcement of the brand communication. Patricia Heaton's body covers three-fourths of the advertisement and serves as the main focal point of the piece. Heaton's body language, including her right hand underneath her chin, her legs

crossed up on her chair, and the visible location of her wedding ring, all add to the feeling of the advertisement and its casual, comfortable nature.

Intended Meaning:

The advertiser's intended meaning revolves around the positioning of the Pantene Pro-V brand as the simple way to healthier hair. As mentioned above, Patricia Heaton, middle-aged female homemaker character of CBS's *Everybody Loves Raymond*, is shown in the advertisement as a user of the product and a subsequent endorser of its proposed attributes. Heaton's role as a female homemaker in the majority of her acting jobs causes her to appeal to a married, middle-aged female. However, unlike most television shows with married couples, this show is modeled around the comedic attraction of it being all about her husband, shown in the title "Everybody Loves Raymond." On the show, Heaton spends most of her time serving the needs of her husband while showing her independence by being what most would refer to as an unruly, disagreeable wife. Similar to Heaton's character on *Raymond*, which was the catalyst of her rise to stardom, the Pantene Pro-V target audience lacks the economic resources and the personal desire to purchase a high-priced shampoo product. However, this female searches for a reasonable product that can revitalize her existence, which often seems dull to her and desperately needs a "makeover" that will enable her to feel attractive again.

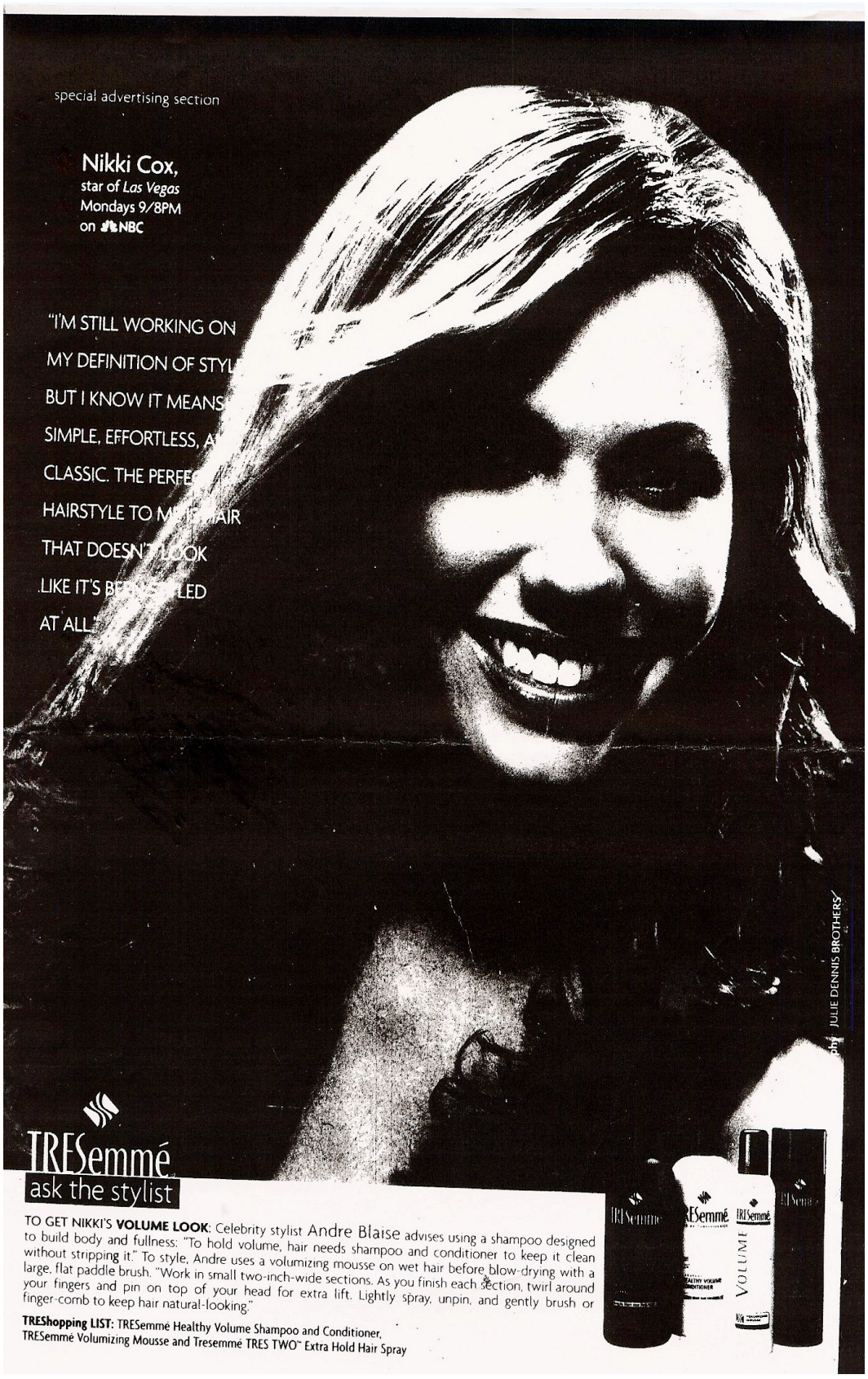
In order to accomplish this "simple, healthy hair" positioning, the advertiser echoes this straightforward feeling in the layout of the advertisement as well as the choice of celebrity. The intent is to cause the viewer to feel that her

appearance could be made even better and to instill a sense of guilt that without the product, her attractiveness could be jeopardized. The viewer should believe that even in her present state of domesticity, she can have the success of Patricia Heaton, who is able to balance her own attractiveness with her maternal duties. Thus, the advertiser plays on the viewer's sense of self-esteem, lack of confidence in the balance of her life, and her need to rejuvenate herself in order to build up Pantene as a simple, makeover solution.

Cultural/Ideological Meaning:

The final and most important meaning of the advertisement, the cultural meaning, differs greatly according to the target audience intended for the advertisement. For this particular Pantene Pro-V advertisement, the targeted user is a female homemaker who reflects the lifestyle of Patricia Heaton's famous character, who is married with children and works to maintain her relationship with her husband. Heaton's primary fan base and the advertisement's target audience find value in the language of the ad, which includes "simple," "makeover," and "completely new person." The advertisement draws on the traditional domestic realm of the female in society, and places an emphasis on the often-difficult task of maintaining the balance between her family life and her own identity. Through the ad's first line of copy, which states that Heaton's job "might seem glamorous," the advertiser speaks directly to the female homemaker's own comparison of her existence to the life of a celebrity. However, the fact that Heaton plays the role of a female homemaker on her show allows the communication to have credibility and positions Heaton as a prime figurehead for

all members of the target. Without the use of Patricia Heaton and the chosen words, the advertiser would not be able to stimulate the emotions of the target audience and her desire to manage herself and her lifestyle.


special advertising section
Nikki Cox,
star of Las Vegas
Mondays 9/8PM
on NBC
"I'M STILL WORKING ON
MY DEFINITION OF STYL
BUT I KNOW IT MEANS
SIMPLE, EFFORTLESS, A
CLASSIC. THE PERFE
HAIRSTYLE TO M AIR
THAT DOESN' OK
LIKE IT'S B LED
AT ALL."
TRESemmé
ask the stylist
TO GET NIKKI'S VOLUME LOOK: Celebrity stylist Andre Blaise advises using a shampoo designed to build body and fullness: "To hold volume, hair needs shampoo and conditioner to keep it clean without stripping it." To style, Andre uses a volumizing mousse on wet hair before blow-drying with a large, flat paddle brush. "Work in small two-inch-wide sections. As you finish each section, twirl around your fingers and pin on top of your head for extra lift. Lightly spray, unpin, and gently brush or finger-comb to keep hair natural-looking."
TREShopping LIST: TRESemmé Healthy Volume Shampoo and Conditioner, TRESemmé Volumizing Mousse and Tresemmé TRES TWO™ Extra Hold Hair Spray
VOLUME
JULIE DENNIS BROTHERS

Ad #8: Nikki Cox, TRESemmé (2004)

Surface Meaning:

TRESemmé employs the use of celebrities as a means of differentiating itself in the highly saturated beauty products industry, specifically the shampoo sub-category. As seen in a previously described advertisement, which featured Mila Kunis, TRESemmé utilizes these female figures as credible icons of attractiveness in modern society in order to appeal to the self-confidence issues of the target audience. In this particular TRESemmé ad, Nikki Cox, who is a well-known actress in NBC's *Las Vegas*, is shown in a photograph that covers three-fourths of the and is placed, directly in the center. Within the top left-hand corner, a short description of Cox's background, as well as her name is clearly indicated, which shows that Cox is not a completely recognizable figure in society. The second tier celebrity status of Cox is similar to the current, minor position of TRESemmé, which is a smaller name product sold in supermarkets, hypermarkets, and drug stores. Below Cox's personal description, a testimonial quotation from Cox reflects her own experience with the brand, including lines such as "I'm still working on my definition of style…" and "the perfect hairstyle to me is…" The language of these sentences captures the reader, and their shape physically draws the eye to the main TRESemmé logo and copy located beneath.

The TRESemmé logo appears at the top left-hand corner of the paragraph of copy that spans the entire width of the bottom of the page. The copy has a horizontal orientation that ends at the start of a picture of TRESemmé's product line. The copy paragraph is six lines long and features a typeface equal in size to

that of the Nikki Cox personal description at the top of the advertisement. As a result, the most noticeable type in the advertisement is the celebrity testimonial followed by the uniquely curved TRESemmé logo.

Intended Meaning:

Secondly, the advertiser's intended meaning for the communication lies in the use of an anxiety appeal to sell and build the brand of TRESemmé shampoo products. The true message is located in the celebrity testimonial, which fits in the center of the page and acts as a focal point that dictates the feeling of the remainder of the advertisement. Through the chosen description of Cox's definition of style as "simple, effortless, and classic," TRESemmé is able to brand itself as the solution to the typical female's daily routine of beauty, which would ideally be explained by the instructional words of the copy. In addition, TRESemmé seeks to construct the brand as authoritative and credible by reinforcing both the celebrity status of the product and its use by the star stylists. Finally, the tagline "Ask the Stylist" implies that he or she would offer TRESemmé if prompted, which is directly followed by the main copy outlining the stylist's methodology. Ultimately, TRESemmé seeks to position itself as an exclusive blend of simplicity and luxury due to its combination of celebrity testimonials, celebrity stylist tagline, and general look and feel of the communication. The target audience is intended to desire this product based on its use by an attractive, high-class female, celebrity figure while maintaining its affordable and effortless status.

Cultural/Ideological Meaning:

The ad is comparable to the Mila Kunis TRESemmé advertisement in the sense that the copy paragraph is filled with extravagant celebrity stylist tips that offer irony to the celebrity testimonial discussing "simple, effortless, and classic" hairstyles. TRESemmé, as an advertiser, desires to increase the awareness of its brand as simplistic and glamorous while in due course attempting to build its sales. The strong force that underlies such efforts resides within the cultural undertones of the advertisement's communication, which includes the celebrity testimonial, main copy, and final tagline. The most powerful piece of the celebrity testimonial lies in its first few words, "I'm still working on my definition of style…" that set up the idea of insecurity in one's beauty. By featuring Nikki Cox, a relatively unknown celebrity, TRESemmé is able to echo her lack of experience in the celebrity arena and her youthful rawness to play on the female target's sense of anxiety about her own self-confidence in her beauty and her sense of style. Additionally, through the use of the "simple, effortless, and classic" approach, the advertiser utilizes a form of fear by implicating that the female target may already be using a variety of beauty products that overdo her style and take away from her attractiveness. Both of these tactics attack the female target's self-esteem as a means of selling the shampoo product and building the TRESemmé brand equity. TRESemmé seeks to lessen the female's confidence in herself as a way to make her anxious enough to solve the problem through the product.

DENY FRIZZ THE POWER TO RUIN YOUR DAY.

INTRODUCING A SHAMPOO AND CONDITIONER THAT TREAT FRIZZY HAIR FROM THE INSIDE OUT.

Start living frizz-free. New Frizz-Ease Shampoo and Conditioner heal dry, damaged hair. These health-restoring formulas – Original and Extra-Strength – work deep to defrizz, nourish and treat hair from the inside out. Troublesome hair becomes silky-soft, healthy and willing to obey your every command.
www.johnfrieda.com

FRIZZ-EASE ALL DAY FREEDOM FROM FRIZZ.

Ad #9: Frizz-Ease Shampoo (2004)

Surface Meaning:

This advertisement for Frizz-Ease by John Frieda appeared in *InStyle* magazine during the spring of 2004. The main components of the advertisement include the large display of shampoo and conditioner products and the headline "Deny Frizz the Power to Ruin Your Day." In the middle portion of the upper top half of the page, the headline appears in brown typeface that matches the "All Day Freedom From Frizz" tagline of the campaign at the bottom. The only other brown typeface featured on the page is the mention of the John Frieda website below the primary copy of the advertisement. These elements are highly visible on the page compared to the remainder of the copy, which appears in black typeface. Below the headline of the advertisement, the Frizz-Ease product line is shown covered in water droplets, which cause the bottles to look as if they were recently used in a shower. The vertically aligned products lead the eye to the main headline located above them as well as complement the copy to their right.

The copy of the advertisement appears in a slightly larger typeface than the words below the headline, which elucidates the words on the page. The paragraph extends for eight lines down and contains four sentences that discuss the product benefits, such as the ability to command control of one's hair. Finally, aligned with the left side of the paragraph, the Frizz-Ease logo and tagline of the advertisement span the bottom of the page. The remainder of the space within the page is dedicated to white space.

Intended Meaning:

The advertiser's intended meaning reaches far deeper than the surface meaning of the advertisement to reveal the seller's main purpose. In this advertisement, the advertiser seeks to empower the target audience into believing that she can control her frizzy hair while implying that this hair characteristic is undesirable. The advertiser accomplishes this by the implication that you will "ruin your day" without the product and that your life will undeniably improve with its use. Frizz-Ease desires the viewer to feel that if she does not utilize the product, she will have declined to exert her own power to change her problematic hair, which will lead to a state of unattractiveness and difficulty.

Cultural/Ideological Meaning:

This intended meaning of the advertisement would not hold its value without the cultural meaning that is implied from the message. The main headline of the advertisement, "Deny Frizz the Power to Ruin Your Day," relies on the idea of feminine beauty expectations in order to gain its relevance. As exemplified in modern day society, the female role as an object of beauty and the subsequent expectation of beauty from male counterparts places a high level of pressure on the female on a daily basis. The female gender stereotype is one of duty to the male figures in our society as well as the unspoken beauty competition between females that results in a subconscious strife on an everyday basis. Without this gender stereotyping, Frizz-Ease's appeal to the fact that something as trivial as frizz could ruin someone's day would not resonate with its target audience. Frizz-Ease uses this plea to the traditional female role by attempting to instill a sense of worry in the minds of consumers. Frizz-Ease is communicating

that without its product, one's lack of feminine beauty could be powerful enough to devastate one's day by the personal discomfort as well as the inability to be attractive. Ultimately, by further implying that one has the ability to control the frizz, the advertiser shifts the blame from simple genetics or weather concerns to the person herself, who is made to feel guilty and undesirable by not taking advantage of this product.


new!


PAUL MITCHELL
SMOOTHING SHAMPOO
SUPER SKINNY™ Daily Shampoo
Smoothes and softens unruly hair
Adoucit les cheveux désordonnés
Alisa y suaviza el cabello revoltoso
Macht widerspenstiges Haar geschmeidig
300ml e 10.14fl.oz
PAUL MITCHELL
SMOOTHING CONDITION
SUPER SKINNY™ Daily Treatment
Smoothes and softens unruly hair
Adoucit les cheveux désordonnés
Alisa y suaviza el cabello revoltoso
Macht widerspenstiges Haar geschmeidig
300ml e 10.14fl.oz
PAUL MITCHELL
SMOOTHING CONDITION
SUPER SKINNY™ Serum
Smoothes and conditions unruly hair
Lisse et apporte un soin aux cheveux indisciplinés
Suaviza y acondiciona el cabello indomable
Glättet und pflegt widerspenstiges Haar
150ml e 5.1fl.oz
THE SUPER SKINNY
Introducing Smoothing from Paul Mitchell, featuring NEW Super Skinny™ Serum
• Smoothes and Softens
• Conditions and Seals
• Reduces Drying Time
With Paul Mitchell's Smoothing Category, you can get smooth, shiny hair - no matter what hair type or texture you have. Paul Mitchell's Smoothing products smooth, soften, and create a silky, shiny finish.
BEFORE
AFTER
Our exclusive Super Skinny™ Complex penetrates deep into the hair shaft where it displaces water and constricts the hair. Hair is smoother and skinnier with a tighter diameter which helps reduce drying time.
PAUL MITCHELL

Ad #10: Super Skinny, Paul Mitchell Shampoo (2004)

Surface Meaning:

This advertisement appeared in the March 2004 issue of *InStyle* toward the back of the magazine. As a three-page spread, the advertisement sought to capture the reader on its first page by the headline "Here's the Skinny" and a picture of the product with a logo for Paul Mitchell below. This page featured a black background with the characteristic white logo and a lime green font that reflect the writing on the shampoo bottle shown. The product pictured is surrounded by water, which makes it stand out on the page as a dynamic picture. The rest of the page serves as passive support of this eye-catching product display. As the page is turned, the rest of the advertisement is revealed, which fits the same color scheme and overall feeling of the previous page. On the upper-left hand corner, the word "new!" appears, which is the only text on the left side of the two-page spread. An unrecognizable model appears with a short blonde bob hairstyle and cold blue eyes. The model seems to be wearing a black leather shirt that contrasts sharply with her pale white skin, making the dissimilarity highly perceptible. The model wears a coy, sensual expression on her face and is simply a pretty face that serves no true meaning in the advertisement besides an example of a woman with hair.

The other side of the two-page spread features no model, but has three bottles shown that are the shampoo product as well as a supplementary serum and daily treatment. All of these bottles feature the lime green text and direct the eye to the right hand side of the page where the main copy of the advertisement is located. The largest font within the copy reads "The Super Skinny" and utilizes a

typeface that echoes this by a san serif style and high x-height, which is defined as the "measure of the height of the main body of all lowercase letters in that typeface" (Encarta 2005). The remainder of the copy contains three main product attributes, which are described by the words "smoothes," "softens," "conditions," and "seals." Below these bulleted product attributes, a small paragraph reinforcing these benefits appears with a pictorial representation underneath. Finally, at the very bottom of the right-hand side, a paragraph appears in lime green that summarizes the main copy. The logo again is shown at the bottom right of the page.

Intended Meaning:

For this advertisement, the advertiser constructs the intended meaning through the use of the headline and the model's expression rather than the core copy. For instance, the choice of the word "skinny" signals to the female the typical uses of the word as a way to describe one's state of body weight. A person is generally explained with words such as "skinny," "fat," "obese," or "small," which are words generally not used to describe a strand of hair. The use of tall, san-serif typefaces for the headlines that include "skinny" as well as the long shape of the bottle, visually echo this message. By coupling this underlying message with a thin, sensual-looking model, the advertiser communicates that this product represents the glamorous lifestyle associated with society's most attractive people, who are also skinny, according to beauty's standards. Therefore, the female viewer associates a lack of use with the antonym for "skinny," which is usually "fat." The advertiser's use of the word ties the viewer's subconscious

association of the product to body image ideals, and ultimately, sells the product based on the appeal to the female's self-esteem issues.

Cultural/Ideological Meaning:

The cultural meaning lies within the societal meaning associated with the word "skinny," which is used to describe the product six times within the advertisement. As illustrated above, the word "skinny" is most often applied to the narrative of someone's physical being rather than a hair strand. For females in particular, the word conjures up emotions of self-confidence and body issues that align with societal pressures of body weight. Due to the media, the general notion in contemporary society is that being thin or skinny is necessary to be an attractive woman. Unlike beauty ideals of past eras, the current trend of being underweight continues to plague Hollywood's most famous stars, who must deal with the greatest pressure to succeed in the beauty war. However, in order to sell this shampoo product, the advertiser attempts to add to the push of this beauty ideal by appealing to the subconscious interest of females to meet their gender's expectations.

Conclusion

The comparison of shampoo advertisements from 1954 and 2004 reveals that beauty advertisers have remained consistent in the way that they approach females in order to sell their product. The main categories of appeal include body image, societal gender expectations, and female attractiveness to males. In general, advertisements from 1954 more directly included these approaches; however, the 2004 advertisements also contained them but on an indirect level.

The most common intended and cultural meaning of the advertisements related to the body image of the female viewer in order to instill a sense of insecurity and anxiety. In 70 percent of the advertisements, a glamorous, celebrity figure was shown in order to increase the expectations implied by the ad's message. In every celebrity-featured advertisement, the celebrity did not endorse the brand based on credibility toward the product; but instead, served to exemplify beauty ideals of society. Essentially, the advertiser utilized the celebrities to create an anxiety appeal that indirectly requests the female viewer to compare herself to this celebrity's exterior appearance. Additionally, the advertiser's purpose in using the celebrity seemed to differ between the two eras of advertising. In the 1954 advertisements, the female celebrity represented an ideal of beauty. The 1954 period celebrities were simply presented as visual icons of beauty due to the disparity between the number of adjectives describing their physical appearance compared to the number in the recent day ads. Common adjectives within the 1954 ads included "glamorous," "glorified," and "famous" rather than the prevalent adjectives in 2004, which were generally used to depict

the benefits of the product use but refrained from focus on the female's appearance. These words of empowerment included "smoothes," "deny," and "command," which clearly differ from the soft, feminine feel of the 1954 adjectives. This type of adjective use portrays the gradual shift of the female role from simple beauty icon to brand empowerment icon. The most commonly used celebrities within the 2004 ads represent either independent-minded characters in acting roles or in their own lives (i.e. Nikki Cox, star in *Las Vegas* on NBC). However, despite this autonomous state, the ultimate female role of each of the celebrity figures is that of a simple representative without credibility in the area, which exemplifies the advertising strategy to associate a human character with a brand image. The female still serves as a "pretty face" in the advertisement that links the target audience's brand image to an attractive human identity, thereby triggering a positive association. Ultimately, the use of celebrities as straightforward, externally appealing individuals promotes the gender stereotypes rooted in society pre-1954, but which are still echoed in present day society.

The comparison of the advertisements also reveals the fact that the 1954 advertisements and 2004 advertisements both directly cultivate gender stereotypes. The 1954 advertisements more directly evidence the era's societal expectations of women by featuring copy that includes a reference to not being able to get a date or ruining one's career from one's looks. These ideas reflect the acceptable female beauty problems of the time and depict the fact that beauty would normally be thought to determine one's success both socially and professionally. The June Valli and Kitty Kallen advertisements are integral to

forms of intellectual ridicule and attention to beauty toward females, which in turn solidify already present gender stereotypes and promote new strengths of them.

Similarly, the 2004 advertisements encourage gender stereotyping; however, they do so in a less obvious way than the 1954 ads. These ads mirror the fact that society has grown overtime to devalue individuals who engage in overt stereotyping. Advertisers must also reflect this new era of hidden stereotypes by indirectly echoing society's mores in advertisements. This means that if society hides stereotypes that truly do exist underneath the surface, then advertisers must also place their stereotyping in the ad's shadow. Based on a 1998 Colgate University study of hidden stereotypes, Paul (1998) explains "there were people who said they were not prejudiced but who really did have unconscious negative stereotypes and beliefs" (Paul 1998: 52). The result is a form of indirect stereotyping seen in media that is equally or more powerful than the direct version from previous time periods. Butler and Paisley (1980) support this finding by explaining "research indicates that it is easier to reject the manifest message than the latent message…we can put up our defenses to the manifest message…but the latent message slips underneath the defenses" (Butler, Paisley 1980: 301). The 2004 advertisements feature celebrities that appear independent and immune to typical feminine roles; however, upon further investigation, one finds that each one serves as a simple icon of beauty in the ad. The use of these celebrities as mere models promotes the objectification of women into beauty symbols rather than credible sources of testimonial concerning a product. Ultimately, this fits

with the idea of appearing to meet society's new equality standards while in reality building on subconscious stereotypes.

Along with the existence of stereotyping in general, the desire of women to equate their attractiveness to men with their own worth is one of the most frequently found commonalities between 1954 and 2004 ads. In the 1954 ads, especially the June Valli and Kitty Kallen ads, the females are continuously judged by their appearance or against the ideals of celebrity figures who are regarded by Lustre-Creme as "America's most glamorous women." The fact that females are consistently pressured to be attractive to males and compared to beautiful models in advertisements promotes insecurity and a lack of self-esteem. This trend is apparent in the 1954 ads by the direct statements of not being able to get a date or the fact that the most beautiful women use the shampoo. However, in 2004, the tendency to link a female's worth to her attractiveness is only implied through the use of celebrities for the sheer purpose of objectification as beauty icons. For instance, in the Mila Kunis, Nikki Cox, and Paul Mitchell ads, the celebrities are either not well known or not known at all and they only serve the role of attention grabbing, beauty symbols. The advertisers devalue the actress' credibility through using disproportionately large photographs or the ad's lack of any other aspect of their knowledge as testimonial toward the product.

As a whole, the use of shampoo ads allows for the discovery of society's most ingrained stereotypes and gender perceptions. This is due to the fact that shampoo, or any simplistic hygiene product, fulfills a person's basic needs, which points to the low-involvement nature of its purchase decision. As a result,

shampoo advertisers must fit their advertisements equally to this low-involvement platform and project a straightforward, easily grasped concept since consumers are not consciously searching for product information in advertising. In general, unlike a higher involvement product such as a luxury automobile, shampoo is a minimal involvement purchase that might not even necessitate advertising, and may be better marketed closest to the point of purchase. Therefore, the advertiser may choose to utilize advertising as a means of quick, subconscious branding that enables consumers to build a brand image in their minds and a motivation to purchase the product.

As seen in the shampoo advertisements, advertisers utilized various stereotypes to depict a simple idea that was quickly understood and passed by the target audience. However, the most common stereotypes were gender programming, such as female insecurity and attractiveness to males. This allows the advertisements to become saturated in the subconscious of the target audience and society as a whole, which further permeates gender stereotyping. Consumers begin to accept such stereotypes as they carelessly flip through the pages of a magazine and spend a few seconds with a shampoo ad. The resulting situation is one where the target audience does not contemplate the stereotypes and instead, envelops these ideals in her mindset as normal. Willis (2005) notes “using psychology will not make customers buy from you. It isn't hypnotism. What it can do is enable you to communicate your message more effectively to your customers and make it easier for them to buy from you” (“Retailing” 2005: 15). Although the 2004 ads depict these stereotypes less directly, the outcome is a

society in which stereotypes linger within the minds of individuals, and are ultimately built into the framework of society.

In the 1954 advertisements, advertisers more directly projected gender programming and utilized a clear approach to their advertising to women. The resulting situation was a vast gender revolution where females sought to equalize themselves with males. However, as noticed in the 2004 advertisements, gender stereotypes are indirectly utilized and still cultivate stereotypes. Payne (2006) writes "forty years after women started entering the workforce at a record pace, there are signs the gender revolution at work may be slowing or even stopped…" (Payne 2006: A10). This could be due to the lack of direct motivation from advertising stereotypes and instead, the involuntary acceptance of subconscious stereotyping in females' minds. Either way, however, tangible effects of this stereotyping are beginning to surface such as the fact that "the number of women entering the workforce in the U.S. has not only plateaued, but is beginning to slip, and the percentage of women in the paid workforce remains below the number of men" (Payne 2006: A10). The resulting situation is one where indirect stereotyping may in fact be more effective than surface stereotyping, which in turn promotes the deep-rooted acceptance of current gender stereotyping overtime. Decisively, gender stereotypes today are at least equally as powerful as in 1954; however, our society now masks them behind less palpable media communications.

Future Implications

In the coming years, research that seeks to compare advertisements across eras should pay close attention to the existence of below the surface meanings of advertisements. Upon deeper investigation of the meanings behind advertisements, one finds that the levels of meaning are far greater than what meets the eye, which serves to guard the reader from what the advertiser directly wants him or her to believe. Instead, the advertiser attacks the viewer on a subconscious level that is up to the researcher to unearth. It is likely that if Katherine Toland Frith's method of advertising dissection or a similar technique were used to inspect other categories of advertising, the results would be surprisingly different from simple surface meaning analysis. The advertising researcher has the responsibility to investigate the true meaning of an advertisement and discover the message that affects the subconscious of its viewer.

In addition, future advertising research must seek to evaluate advertisements on a level that measures their true resonance with consumers rather than simple, easily measurable assessment. Advertising research must increase its analytical techniques and "old techniques should be replaced with methods that better measure consumers' emotional attachment to a product or service" (Vence 2005: 29). This aspect is a vital component to understanding how advertising builds gender cultivation in society and "the emotion is really a critical part of how we think and respond to life itself and various types of communication" (Vence 2005: 29). If advertising research remains blind to the

true effects of advertising, consumers will continue to be the victims of gender programming, which will further nurture societal stereotyping.

Lastly, shampoo advertisements for females have consistently served as solid examples of the state of female gender programming in society. However, a similar world exists for male stereotyping in the midst of professedly "male" products such as beer. Sea (2005) notes that "feminists, then, who point out all the stereotypes of women that advertising offers, would do well to realize that television's portrayal of men does just as much to hurt their cause" (Sea 2005). Sea (2005) argues that this male gender stereotyping means "men are likely to attempt to assert their dominance over women" while women may subconsciously categorize themselves in society as subordinate (Sea 2005). Advertising researchers must extend deeply rooted analysis techniques to male gender programming as well in order to study the variance between the extents of male and female stereotyping. Goodrick (2005) explains that members of both genders gather their "sense of self…from religion, spirituality, friendships, family, etc." and "whatever it is, this sense of self comes from social comparison" (Goodrick 2005). By applying investigate research tools to these areas, the level of gender stereotyping in society can be better understood and measured in order to control its influence.

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